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VOL. XXI, No. 11

RHODE ISLAND COLLEGE

THURSDAY, DECEMBER 4, 1969

"Wilson" Opening at Trinity

A controversial new play which casts Woodrow Wilson as a deliberate martyr and Abraham Lincoln as a power-hungry fanatic premiers Dec. 9 at Trinity Square Repertory Company, Providence.

Roland Van Zandt's "Wilson in the Promise Land," third play of Trinity's New American Drama season, confronts Wilson, Lincoln and five other American Presidents with the violence and fragmentation of today's politics.

Van Zandt also delves into the all-but-forgotten era of political suppression following World War I, and reveals new insights into importance and disorder of Wilson's last years as President, when he was almost completely disabled by a severe stroke (1919-1920).

Adrian Hall stages the world premiere, with original music by

Richard Cumming. Cumming, Trinity composer-in-residence, has written new songs for the show's hippie chorus.

Opening week performances are 8 p.m. Tuesday through Thursday and 8:30 p.m. Friday and Saturday at the Rhode Island School of Design Theatre. Tickets are available at Room A, The Arcade, Weybosset Street, downtown Providence, or by phoning 351-4242. Student tickets and reduced group rates are available.

William Cain appears as Woodrow Wilson. Richard Kavanaugh will play The Youth, a blood-smeared Doughboy who embodies the many young American Wilson sent to their death in World War I.

Other major characters will be played by Martin Molson as George Washington; David C. Jones as Thomas Jefferson. James Gallery, Abraham Lincoln; Ronald Frazier, Franklin Delano Roosevelt; George Martin, Teddy Roosevelt; and Dan Plucinski, as Andrew Jackson.

Two Frosh Charged With Arson In Second Weber Fire In As Many Days

This past Tuesday morning, for the second consecutive night the Weber residents were awakened by the fire alarm, and exited the building into the cold November night.

Two freshmen residents were charged with two counts of arson, after being arrested by the police arson squad. The charges are arson and conspiracy to commit arson. Louis Cimalore of Westerly and Thomas Manzi of Providence both denied the charges in court this past Wednesday.

The fire itself was small but very smokey, and had it gone undetected for very much longer could have been tragic. A chair which had been placed in a stairwell awaiting repair, was set ablaze, and the fire spread to the carpeting around the chair and a nearby trash barrel. The main damage was contained to the bottom floor of the stairwell, however heavy smoke found its way into the first and second floor suites in those wings adjoining the stairway.

The police were quoted in a local newspaper as saying they had "come up with information that the fire was planned to disrupt and cause a commotion on campus."

There is also some indication that there were other people who knew the fire was to be set, however the police gave no other information along these lines and only Manzi and Cimalore were arrested.

Both Manzi and Cimalore are under \$5,000 personal recognizance and will appear for a hearing December 18, 1969.

No connection was made between this fire and that reported in the last edition of the Anchor.

The Director Comments:

"Sidney Brustein": An Introduction

by Joseph D. Graham

(Tickets for the December 11-12-13 presentation of the RIC Theatre production of *The Sign in Sidney Brustein's Window* go on sale today. An additional article previewing the entire show will appear in next week's Anchor.—Ed.)

* * *

The story of Lorraine Hansberry, author of *The Sign in Sidney Brustein's Window*, is as dramatic and moving as the plots of her two plays. *Raisin In the Sun*, the first of these, won the New York Drama Critics Circle Best Play of the Year award in 1958-59, making its author the youngest American and first black playwright to win this honor. This play was a popular success, running 530 performances. The success of *Sidney Brustein*, however, was muted by a mixed critical reception and the suspicion that the 101 per-

formances which fanatical supporters among show business friends won for it were based as much on sentiment as on the inherent quality of the play. Miss Hansberry's ill health returned after its opening, and when she died from cancer on January 12, 1965 at the age of 34, the play closed.

For the record, it might be mentioned that the production opened at the Longacre Theatre, New York City, October 15, 1964. In the original cast were three prominent actors, Gabriel Dell in the title role, Rita Moreno as his wife, and Alice Ghostley as his married sister-in-law. In addition, called *To Be Young, Gifted and Black* opened the first week of 1969 at the Cherry Lane Theatre and has been running since; it is a glowing tribute to Lorraine Hansberry, from whose writings, journals, letters, and plays it has been composed.

Critical reviews for *Sidney* from those praising to those condemning the play. Richard Gilman (NEWSWEEK) wrote, "... the play is a vicious sitting in judgement on others. Her dragooned themes ... serve exclusively as containers for her venomous anger: she hates homosexuals, liberals, abstract artists, non-realistic playwrights, white people unwilling to commit suicide" But other comment seemed to belie this perhaps overly hasty or overly sensitive opinion. Miss Hansberry was creating three-dimensional people, good as well as bad, and not easily labelled. THE WALL STREET JOURNAL's Richard P. Cooke rejoiced, "If Broadway has needed a play by someone

who can reach into the turbulence of contemporary life and come up with a true report which is also a work of dramatic art, Lorraine Hansberry has accomplished it." Shelley Winters, one of the many stars who campaigned to keep the play open and offered to play a role at Equity minimum, said, "It is not a play ABOUT our times; it IS our time." And James Baldwin, outstanding black author, explained his discomfiture at seeing the play: "Sidney Brustein believes in things that I, that most of us, believed in a long time ago. I was shocked ... at the degree we have, all of us, permitted ourselves to retreat from what we once were ... If it cannot survive, then we are in trouble, because it is about nothing less than our responsibility to ourselves and to each other."

Robert Memmoff, husband of the author and co-producer of *Sidney*, offered several explanations for the puzzled critical response. It was a play of ideas, mostly unpopular ones, not neat, simple, or "well-made" in its sprawling canvas: it had too much clarity and fun in it to impress the critics as serious and it mixed the styles of realism and expressionism, which confused them. William Gibson, the playwright, said the play "flows freely in a range of vibrant rhetoric new in her work and not common on our stage ... and where the disintegration of Sidney's world is paralleled in a disintegration of realistic form." Ironically, perhaps, popular audiences came waxed enthusiastic over this "intellectual" drama.

Coffee House Opens On Campus

by Ray Boyer

The Outside Inn, a new attempt by a silent few to bring about a renewed interest in the opportunities a coffee house offers to the student body, opened Saturday Nov. 22 on the R.I.C. campus.

The Inn, located in the vacant room under Donovan Dining Center, replaces the former coffee houses the Phoenix and the Cross Roads. Due to a lack of support by the student body these coffee houses were forced to close several months after they opened.

The new coffehouse opened its doors to all for no paid admittance. This free policy, however, was in effect only for the opening night. Paid entertainment for Friday and Saturday nights is being planned and this will necessitate a small admittance charge. However this charge is not expected to be exorbitant.

Opening night's entertainment was provided by the manager-operator, Barry Waterson. Also performing was the former manager-operator of the Phoenix Miss Charlene Hall, and the current sports editor of The Anchor and "poet laureate" (to use his own words) of the coffehouse Charly Totoro. Taken as a whole the entertainment was interesting and diversified. But it should be noted that these people were not paid to perform but did so of their own accord.

Considering that there was no formal advertisement of the Inn's opening, the number of people attending was encouraging. (Were the people there because it was free or because they liked coffehouse entertainment?) All the tables were occupied and some people, through choice or neces-

sity, were sitting on the floor. It seems that news of the opening was spread by word of mouth on campus and those attending were generally enthused about the coffehouse.

At the present time the status of the coffehouse is uncertain. After five years of various attempts at a coffehouse on campus the new manager-operator seems to be running into more static from the administration than the former operators did. In the previous years the physical drawbacks of the coffehouse location were overlooked. These drawbacks were 1. there were no separate sanitation facilities for men and women. 2. in the coffehouse itself there was no water supply, necessary to make coffee. (However there was water in the bathroom) 3. there was only one door that could be used in case of fire. These disadvantages were not enough, in former years, to cause much concern by those who are paid to be concerned. But this year, these physical drawbacks are enough to create a great deal of concern by the administration.

Because of their concern, and until at least the third condition can be rectified, the coffehouse has been limited in the hours it can remain open. For the time being the The Outside Inn will be open daily from noon to 7p.m. The reason for these hours is that as long as Donovan is open necessary second fire exit (a door on the back wall of the bathroom leading to Donovan) will be unlocked. After seven Donovan is closed, this second door is locked, and the coffehouse must close. It is hoped that in the near future the maintenance

COFFEE HOUSE Page 2

Review

Exit The King

by Jeff Siwicki

The APA Repertory Company's presentation of Eugene Ionesco's *Exit the King* here last week was a fine example of the harmonious artistic balance that can be achieved between the word and the act, the play and the direction, in the modern theatre.

Upon exiting from the show, which presented one "King" 's rejection of, and ultimate resignation to, "his time" to die, comments could be heard from several directions in diagnosis of the play's meaning. Many assumed (associating Ionesco with the Absurdist and ultimately with the atheism that school "implies," one would suppose) that the King "stood for" God and that the resulting play represented the death of God. This reviewer was struck with the similarity

between the King's plight and that which many believe our own country to be in. (I soon realized that this most likely was not Ionesco's main point, in that his immediate audience is the French.) Careful reflection revealed that the play probably represents each death in life individually, and all deaths collectively. *Exit the King* would seem a modern tragic-comic reminder of "sic transit gloria" for US ALL; man is here in the First Act, gone in the Second, and though "his universe is not unique" (Queen Marguerite), it is yet true that for the King "No one has died before" (Queen Marie); we can mourn ourselves, but the Universe cannot, and should not, stop to mourn us. Life marches on.

The Company presenting *EXIT THE KING* Page 3

EDITORIAL

The First Amendment Should Be Upheld

Ranking high on the "hot" news list recently is the controversy started by Vice President Agnew's criticism of the handling of news on television, radio and in print. Agnew claims the news coverage is one-sided and often blurs what may have actually taken place. He calls for an objective and factual news presentation plus the use of good judgement by news media representatives concerning what should be reported and what should be considered in bad taste.

Defenders of the news media say that it is a well-known fact that many of the so-called "anchormen" on television are news-analysts, not straight news reporters. They can therefore, and usually do, give an opinionated news broadcast or as Agnew likes to call it, a "slanted" report. Others say that the news reports are objective and that the people of the country have a right to know everything that occurs. They state that the administration does not like this because it shows, in many cases, how poorly the government is being run.

Naturally, this dispute has caused sides to be taken. On the one side are the high government officials and their supporters, on the other the news media and the backers of their views.

The question is not who is right. The real question is whether the government or anyone else, has the right to infringe upon the rights of freedom of speech by the news media, the right to say what they want as long as it doesn't advocate the overthrow of the government of the United States.

No matter what side one is on, this is the issue and legally it should be upheld. This is not to say that some control should not be invoked to make the news more objective, because it is our opinion that there should be such a control. But this control should be internal not external, whether it be by the government or anyone else.

The news media of this country has ample room to state their opinions in editorial writings. The news itself should be objective and factual.

WDOM Broadcasting Schedule (91.3FM)

Monday-Friday — 3-7 p.m.	General Music
HIGHLIGHTS	
Thursday, December 4 —	
7:30- 9:00 p.m.	Live Wire — (Jack Reed) — Talk Show
9:00-12:00 p.m.	Patterns — (Ray McKenna) — Folk and underground music
Friday, December 5 —	
7:00 p.m.	Jazz with Two J's — (Frank Belloni)
Saturday, December 6 —	
6:00-9:00 p.m.	Broadway Musicals
	Cabaret — (Steve Birmingham)
9:00 p.m.	Live from the Wooden Navel Coffeehouse
Sunday, December 7 —	
2:00-6:00 p.m.	Sunday Afternoon at the Opera (Don Esposito and Frank Toher)
Monday, December 8 —	
7:00-10:00 p.m.	Underground River — (Bob Boylan)
	Blues and Blues Rock
Tuesday, December 9 —	
7:00-10:00 p.m.	Beauhlahland — (Kingfish Baracuda)
Wednesday, December 10 —	
6:00 p.m.	Shakespeare — King Henry IV Pt. I

The Anchor

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The Anchor, Publications Office, Third Floor, Student Union on the campus Rhode Island College, Providence, R. I. 02908 Phone: 831-6600 Ext. 471

This Week at RIC

Friday, December 5 —	Monday, December 8 —
8:00 p.m. — Basketball — Home — Walsh	1:00 p.m. and 2:00 p.m. — Humanities Film — Mann
8:00 p.m. — Dance — Sigma mu Delta — SC	Tuesday, December 9 —
	8:00 p.m. — Basketball — Home — Walsh
Saturday, December 6 —	1:00 p.m. — Recital — R 138
8:00 p.m. — Basketball — Away — Worcester	1:00 p.m. and 7:00 p.m. — Humanities Film — Mann
3:00 p.m. — Musical Lecture — R 138	Wednesday, December 10 —
5:00 p.m. — Musical Film — R 138	2:00 p.m. — English Dept. Colloquium — Alumni Lounge
Sunday, December 7 —	6:30 p.m. — Students Concerned about Evaluation of Faculty and Courses — Student Senate Room
3:00 p.m. and 7:30 p.m. — Dist. Film — SU Ballroom	7:00 p.m. — Wrestling — Away — Lowell

Coffee House

(Continued from Page 1)
ance department (which was using the coffeehouse for a storage room) will convert one of the windows to a fire escape.

In the event that these problems can be overcome the coffeehouse will be open Sunday thru Saturday from noon to midnight.

On Friday and Saturday nights there will be a small admission charge to help pay for the entertainment. It is hoped that this Saturday, Ken Lyon, a popular local singer, will perform at the coffeehouse. On weekdays and Sunday the coffeehouse is open to all, free of charge. There will be no planned entertainment and anyone who wishes to perform is welcome to do so. Come in and enjoy it, it is yours to use.

Attend the
Second English
Colloquium

on Wed., Dec. 10
at 2 p.m.

in the Alumni Lounge

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CLIP AND SAVE!

Film Schedule Updated

by Jeff Siwicki

Following is the final, definitive schedule of film offerings sponsored by the Distinguished Film Series (DFS), and Humanities Department (Hum), the Speech-Theatre Department (Sp), the RICSU Board of Governors (BOG), and the English Department (Eng) for the remainder of this semester.

A complete calendar of second semester films will appear in the *Anchor* in several weeks.

Date	Sponsor	Title	Place	Time
12/ 7/69	DFS	Grand Illusions	Blrm.	8:00 p.m.
12/ 9/69	Hum	Lady With a Dog	Mann	1:00 p.m. 7:00 p.m.
1/ 5/70	Sp	Lost Horizon	Mann	4:15 p.m.
1/ 5/70	BOG	Duel in the Sun	Blrm.	3:00 p.m. 7:30 p.m.
1/ 6/70	Eng	Marat/Sade	Blrm.	3:30 p.m. 7:30 p.m.
1/ 7/70	Hum	10 Days That Shook the World	Mann	2:00 p.m. 7:00 p.m.

Key: Blrm. — Student Union Ballroom
Mann — Mann Auditorium

RECORD REVUE

by Ken Silva, Joe Thibodeau,
And Natalie Arakelian

The *Anchor* has received 3 new LP's recently released by A&M Records. The first one is entitled "A Head Rings Out" by Bloody Pig.

If you've heard the first Jethro Tull album "This Was," then you've heard Mick Abrahams, the lead guitarist of this new group. Mick composed most of the cuts on the album besides displaying excellent guitar work. The group has developed a powerful sound with only 4 members which include drums, guitar, sax and bass. They exhibit a quality in their music which rivals a ten piece band. The focal point from which the band derives much of its versatility is expressed in

the horn-playing of Jack Lancaster. His artistry is revealed in the first song, "It's Only Love," where his solo of simultaneously playing two different saxaphones creates the overall effect of a small brass section. On the following song, "Dear Jill," Jack changes the mood with a mild sax solo played with a blues feeling. In "See my Way" and "Summer Day" the group plays some "down home blues" sounding similar to the Rolling Stones of an earlier day.

Finishing up the album they do a number called "Ain't Ye Coming Home?" using a heavy 6-8 vocal line leading into a long 4-4 passage for guitar and soprano sax.

They're not as good as Jethro

Tull perhaps, but they get into some really good blues with a jazz flavor. The group shows great promise in the field of originality. It has depth and ideas which give it hopes of a very fruitful future. Even if you don't like the record itself, the cover of the Blodwyn Pig album can be cut in half and worn as a party hat displaying the head and tail of a pig with a joint in his mouth. Police take notice! !

The second record from A&M is one by Dillard & Clarke called "Through the Morning, Through the Night." They are a country-western group playing nothing less than country-western music. They are extremely good at it. The group (it is a group not just two men) plays some fine guitar picking on all the cuts on this album. Not much more can be said except that it is a very good country-western album and does what country music should do to you. (Whatever that is).

The last album we received, called "Carpenter's Offering," is by Karen and Richard Carpenter. This brother and sister team have a record whose sound is hard to identify. They describe their sounds as being "contemporarily oriented" which is about the best way to classify their music. The cuts on the album are good in that one must res-

RECORD REVUE Page 4


Exit The King

(Continued from Page 1)
the King was New York's APA, who presented the play in its American debut two years ago. Of the original cast and staff, the only one involved in last week's production here was the original lead, Richard Easton, recreating his Berenger the First and leading the cast in a number of quite adequate performances: His first wife, Queen Marguerite, was played by Katherine Helmond, late of Trinity Square; Elizabeth Perry appeared as Queen Marie, Laurence Giuttard as the Doctor, Sloane Shelton as Juliette, and Peter Coffield as the Guard.


The most interesting and important aspect of this production, however, lay in the uncommonly skillful directorial interpretation of the written text. Many who were struck with the delicate beauty (and the act itself!) of the King's apparent rebirth of sorts in Marguerite and death in the stark nudity of that rebirth will perhaps be surprised to learn that these happenings are not included in the author's stage directions, but are the machinations of the director, Rocco Bufano. Unlike some other attempts of directors to take it upon themselves to "re-interpret" the author, Mr. Bufano's work succeeded in adding to and complementing, rather than detracting from and twisting, Ionesco's tie in its arrival, seemed appropriately to flow from Ionesco's thought, if not from his pen, the focus of the evening's presentation ultimately resting on both drama and theatre, play and show.

Congratulations and appreciation must again be extended to the Fine Arts Committee for continuing to provide such stimulating and entertaining presentations to those few on campus who have the intelligence to take advantage of them.

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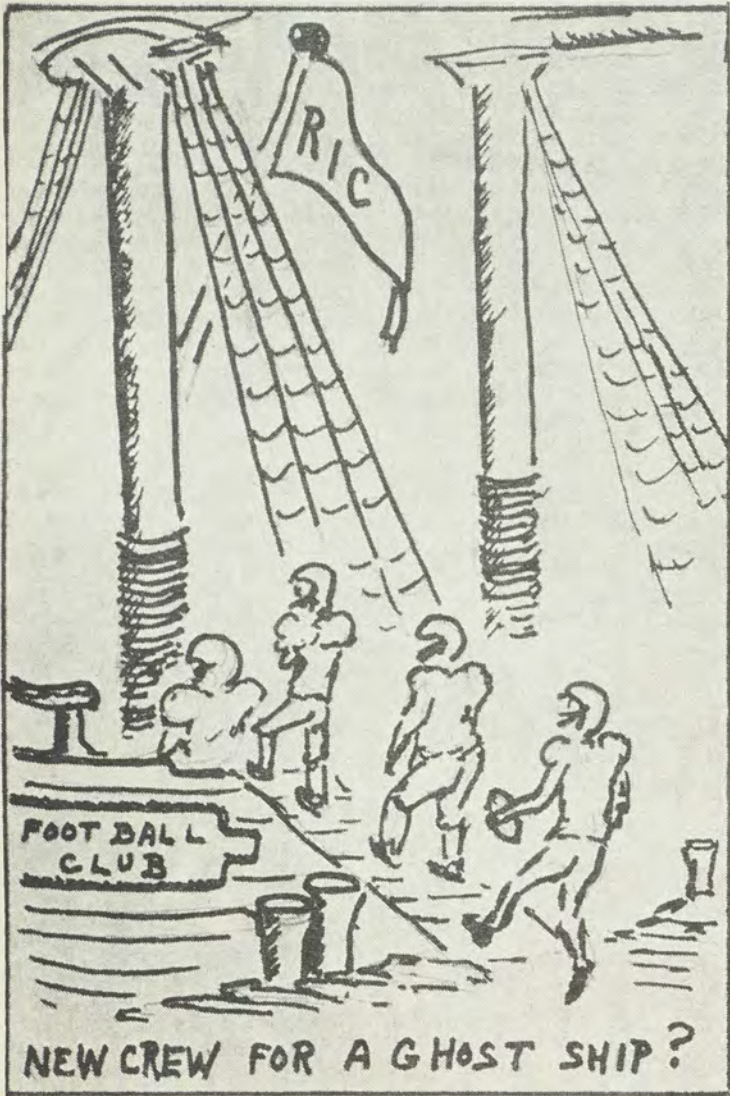
There are three types of membership available to 19 year olds: Student membership, group membership (if you're working), or Direct Pay membership. With the cost of health care today, you ought to be covered by one of them.

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SPORTS

Dirty Dozen Win Football, ZX Soccer, and Lawrence Turkey Trot In Intramural Action

The size of the Dirty Dozen was enough to offset the Union Gaps' passing combination of Lavoie to Jamison, by using a stingy zone defense in the secondary. The Dozen's line also put constant pressure on Lavoie and gave him little time to unload his passes.

The Dozen scored first on a

ten yard pass to Ray Polliat, but the Gap tied the score when Lavoie scirted right end for five yards, after the Dozen's Bob Sendling had been called for unnecessary roughness to give the Gap the fine field position.

Overall it was a tough contest with the Dirty Dozen capturing the title by the score of 13-6.

In soccer, almost an unbearably tense battle marked the championship, as Zeta Chi Tigers, Kappa was leading on corner downed Kappa 1-0 in a sudden death overtime. In the overtime kicks 2-0, which is the method of deciding a tie in a championship match.

Then, Rich Labbs, on the sidelines boomed the ball to Mike McGovern who in turn chipped in to "Elf" Kennedy, who deposited the ball for the only score of the game.

The Turkey Trot saw a very slim field attempt to cover the 1.8 mile course. Bobby Lawrence was the individual winner earning a turkey for his efforts, and Rich Labbs was second, earning a duck as his prize.

The intramural basketball schedule got underway this week with six games on tap on the two free periods.

SPORTS NEXT WEEK			
BASKETBALL			
DEC. 5, 1969	Quinnipac	Home	8:00
DEC. 6, 1969	Worcester	Away	8:00
DEC. 9, 1969	East. Conn.	Home	8:00
DEC. 11, 1969	Gorham	Away	8:15
DEC. 13, 1969	Boston State	Home	8:00
DEC. 15, 1969	Plymouth State	Away	8:00
WRESTLING			
DEC. 10, 1969	Lowell Tech.	Away	7:00
DEC. 13, 1969	Plymouth	Away	7:00

Taylor's Team Drops Challenge Race

Despite a first by Ray Madden, Coach Taylor was not able to rally his half of the 1969 Cross Country team to victory. After two such races, a definite jinx seems to be developing for those who run on the Coach's team. In both races that have been run Coach Taylor has had the favored team, but been upset.

In contrast to the original race, this was run over the same course as the Turkey Trot, rather than the regulation race course.

Madden was first winning out, in a close dual with Steve An-

derson, who finished second for the team led by Assistant Coach, Fred Bayha, who finished in a tie with teammate Omer Breault for seventh place.

Darryl Robertson took third place over the 1.8 mile course which covers the roads of the campus.

Coach Taylor, did his thing and finished fourth. In so doing Coach Taylor made a few of his men think just how much they should be working out if they intend to put together any kind of indoor or especially outdoor season.

Jimmy Joseph of Coach Taylor's team finished fifth, while kicking in ahead of Charly Totoro, who ran for Fred Bayha's team.

Don Lessard finished ninth, while running for Coach Taylor's team. Don's running again is a good sign, for Don was showing a great deal of promise and determination, over the first half of

the season, before sustaining an ankle injury which put him out for the remainder of the season.

On the other hand, Tommy Kenwood who won the captain's trophy this year turned up a more severe case of the tendonitis which plagued him so much during the course of the season. Tommy took a tenth in the race, but only because he was in such pain that he had to walk in the last part of the race.

The Team Scores:

FRED BAYHA	8
Steve Anderson	2
Darryl Robertson	3
Charly Totoro	6
Omer Breault	7
Total	26
COACH TAYLOR	4
Ray Madden	1
Jim Joseph	5
Don Lessard	9
Tommy Kenwood	10
Total	29

Highlights,

Insights,

and Sidelights

For those of you who look to sports figures for an ideal to follow, in both attitude toward the game you play and toward life in general, there is a newly shining beacon of inspiration.

One of the greatest names in all of sports, and one of the greatest personalities of all time has returned to prosperity within his sport. Arnold Palmer is back, alive and firing birdies just like he used to do when he was one of the young lions on the tour.

In the fall of 1968 Arnie won the Kemper Open, and then fell into a prolonged slump which did not end until this past Sunday, when he garnered in the \$20,000 purse as first prize money in the Heritage Classic.

What causes a slump in a man the calibre of professional that Arnold Palmer can claim to be? By his own admission, it was a lack of confidence in his game. There was a day when a bold and daring young golfer named Palmer believed he could beat any course in the world, and he had every right in the world to believe so. But slowly, age crept into the picture, walking hand in hand with a severe case of burcitis in his hip. Because of the burcitis in his hip Arnie tried to adapt to it to ease the pain it caused and ended up injuring his back.

Though he had every right to claim these injuries as a cause for his often erratic play, this man is the kind of man who would find a fault in his play, his attitude, or his concentration before finding fault with his play due to his injuries.

Arnold Palmer has weathered his storm and is back on the links again, and back perhaps not with the same old vim and vigor, and the powerhouse golf he used to have; but with the same old enthusiasm he had before the slump, the enthusiasm that carried him to the peak of the golfing world, and enabled him to stay at that peak for a duration matched only by the Sneeds, and the Hogans, and the Sarazens.

Yes, Arnie Palmer did lose confidence in his game, but he never really lost confidence in himself. For any one who has no confidence in himself could never make the comeback that Mr. Golf has made. So if you happen to be in the market for an ideal to follow, a character of integrity, that has made him the golfer's golfer, then train your sights on Mr. Arnold Palmer.

Record Revue

(Continued from Page 3)

pect their musical ability. They employ creative overdubbing to get their desired vocal effects. In person, they use a backup group with 5-voice harmonies.

The Carpenters have a pop-rock sound with even some Gospel influence shown. It is not an album of any new or different sounds. Their kind of music is just to be listened to and hummed to yourself when there's nothing else to do.

Their name reveals that they are trying to build a sound of their own, but on their first album they have not quite achieved this as of yet.

LATE BULLETIN

The 1969-70 edition of the Rhode Island College basketball, got off to a fine start Tuesday with a 113-89 victory over Lowell State.

For box scores and other details of this as well as tomorrow night's game, see next week's issue of the ANCHOR.

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